

THE METROPOLITAN MUSEUM OF ART



3 0620 00365877 9

119.8

P01

1928¹

THE METROPOLITAN MUSEUM
OF ART

THE LIBRARY



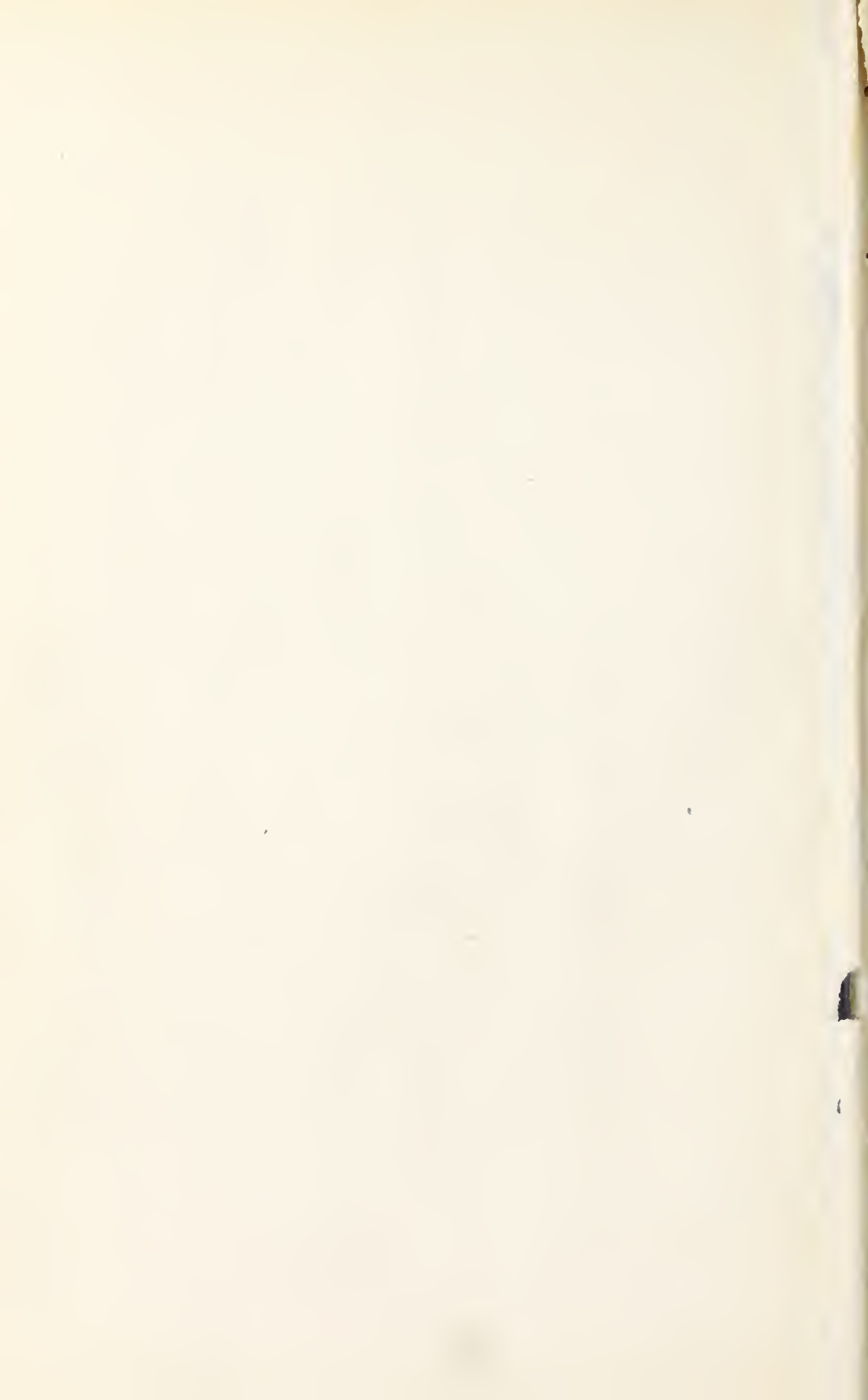
PRESENTED BY

AMERICAN ART ASSOCIATION

.....57699.....



Digitized by the Internet Archive
in 2014



CATALOGUE



LADY ANNE LAMBTON AND CHILDREN

[SEE NO. 70]

A SELECT COLLECTION OF
ENGLISH MEZZOTINTS

formed by the late

ANSON W. BURCHARD, Esq.
of New York City

SOLD BY ORDER OF MRS BURCHARD

together with

CHOICE IMPRESSIONS FROM THE COLLECTIONS
OF FORSYTHE WICKES ESQ., OF NEW YORK CITY
AND TUXEDO, SOLD BY ORDER OF MR WICKES
AND FROM THE COLLECTION OF JUDGE C. EWING
MICKELWAIT OF WASHINGTON, D. C., SOLD BY
ORDER OF JUDGE MICKELWAIT

AMERICAN ART ASSOCIATION · INC.
DEPARTMENT OF BOOKS, PRINTS & AUTOGRAPHS
MADISON AVENUE 56TH TO 57TH STREET · NEW YORK

Conditions of Sale

1. Rejection of Bids. Any bid which is not commensurate with the value of the article offered, or which is merely a nominal or fractional advance, may be rejected by the auctioneer if in his judgment such bid would be likely to affect the sale injuriously.

2. The Buyer. The highest bidder shall be the buyer, and if any dispute arises between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

3. Identification and Deposit by Buyer. The name of the buyer of each lot shall be given immediately on the sale thereof, and when so required, each buyer shall sign a card giving the lot number, amount for which sold, and his or her name and address.

A deposit at the actual time of the sale shall be made of all or such part of the purchase prices as may be required.

If the two foregoing conditions are not complied with, the lot or lots so purchased may at the option of the auctioneer be put up again and re-sold.

4. Risk after Purchase. Title passes upon the fall of the auctioneer's hammer, and thereafter neither the consignor nor the Association is responsible for the loss or any damage to any article occasioned by theft, fire, breakage or any other cause.

5. Delivery of Purchases. Delivery of any purchases will be made only upon payment of the total amount due for all purchases at the sale.

6. Receipted Bills. Goods will be delivered only on presentation of a receipted bill. A receipted bill presented by any person will be recognized and honored as an order by the buyer, directing the delivery to the bearer of the goods described thereon. If a receipted bill is lost before delivery of the property has been made, the buyer should immediately notify the Association of such loss.

7. Storage in Default of Prompt Payment and Calling for Goods. Articles not paid for in full and not called for by the purchaser or agent by noon of the day following that of the sale may be turned over by the Association to some carter to be carried to and stored in some warehouse until the time of the delivery therefrom to the purchaser, and the cost of such cartage and storage and any other charges will be charged against the purchaser and the risk of loss or damage occasioned by such removal or storage will be upon the purchaser.

In any instance where the purchase bill has not been paid in full by noon of the day following that of the sale, the Association reserves the right, any other stipulation in these conditions of sale notwithstanding, in respect to any or all of lots so purchased to cancel the sale thereof or to re-sell the same at public or private sale without further notice for the account of the buyer and to hold the buyer responsible for any losses and costs sustained in so doing.

8. Shipping. Shipping, boxing or wrapping of purchases is a business in which the Association is in no wise engaged, but the Association will, however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on its part for the acts and charges of the parties engaged for such service.

9. Guaranty. The Association exercises great care to catalogue every lot correctly and endeavors therein and also at the actual time of sale to point out any error, defect or imperfection, but guaranty is not made either by the owner or the Association of the correctness of the description, genuineness, authenticity or condition of any lot and no sale will be set aside on account of any incorrectness, error of cataloguing or imperfection not noted or pointed out. Every lot is sold "as is" and without recourse.

Every lot is on public exhibition one or more days prior to its sale, and the Association will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued and in its judgment may thereafter sell the lot as catalogued or make mention of the opinion of such expert, who thereby will become responsible for such damage as might result were his opinion without foundation.

10. Records. The records of the auctioneer and the Association are in all cases to be considered final and the highest bid shall in all cases be accepted by both buyer and seller as the value against which all claims for losses or damage shall lie.

11. Buying on Order. Buying or bidding by the Association for responsible parties on orders transmitted to it by mail, telegraph, or telephone will be faithfully attended to without charge or commission. Any purchases so made will be subject to the foregoing conditions of sale, except that, in the event of a purchase of a lot of one or more books by or for a purchaser who has not through himself or his agent been present at the exhibition or sale, the Association will permit such lot to be returned within ten days from the date of sale, and the purchase money will be refunded if the lot in any manner differs from its catalogue description.

Orders for execution by the Association should be given with such clearness as to leave no room for misunderstanding. Not only should the lot number be given, but also the title, and bids should be stated to be so much for the lot, and when the lot consists of one or more volumes of books or objects of art, the bid per volume or piece should also be stated. If the one transmitting the order is unknown to the Association, a deposit must be sent or reference submitted. Shipping directions should also be given.

Priced Catalogues. Priced copies of the catalogue, or any session thereof, will be furnished by the Association at charges commensurate with the duties involved in copying the necessary information from the records of the Association.

No person other than the auctioneer or an official of the Association is authorized to arrange conditions of sale different in any way from those herein contained.

AMERICAN ART ASSOCIATION, INC.

DEPARTMENT OF BOOKS, PRINTS & AUTOGRAPHS

Exhibition and Sales at

THE AMERICAN ART GALLERIES

MADISON AVENUE, 56TH TO 57TH STREET / NEW YORK

*The sales are conducted by MR OTTO BERNET
MR H. H. PARKE and MR H. E. RUSSELL, JR.*

FREE PUBLIC EXHIBITION commencing Saturday, January 14, 1928, and continuing until date of sale, weekdays from 9 a. m. to 6 p. m., and Sunday, January 15, 1928, from 2 to 5 p. m.

UNRESTRICTED PUBLIC SALE Wednesday evening, January 18, 1928, at 8:15.

Attention is directed to the Conditions of Sale on opposite page, and particularly to paragraph XI, relating to Buying on Order on behalf of those unable to attend the sales.

This and other Catalogues will be mailed on request to interested persons. Priced Copies may be obtained after the sale at a charge of \$1.00 per session.

Telephone: PLAZA 1270

DEPARTMENT OF BOOKS, PRINTS & AUTOGRAPHS

THE SUBJECT IN BRIEF

THE mezzotint originated in Holland in the middle of the seventeenth century. In pure mezzotint the composition is worked from dark to light. Using the "rocking-tool" which scrapes away the previously laid "ground," the original "burr" is left untouched and gives the extreme darks. Neither acid, etching or line-work is resorted to to produce the varying tones of the design. This new medium was introduced into England by Prince Rupert who learned the art from Siegen in 1654. William Sherwin first practised it, and those who followed in his footsteps became so skilful that this mode of engraving upon copper was soon referred to on the continent as "*la manière Anglaise*."

A number of famous prints were produced, but as the tools remained unimproved, it was only during the last half of the eighteenth century, and in England, that mezzotinters flourished.

While a fine etching tells its story in the fewest possible lines, the mezzotint acquires *tonality* by being worked over many times, thus, for completeness of representation the best form of engraving is the latter. Consequently, the most successful mezzotints have always been portraits. These have not only become valuable as works of art, but extremely scarce in a relatively short time, because the "burr" on the copper was unable to withstand many fine impressions—sometimes thirty and again as few as twelve being obtained from one plate. Even inks played an important part, for in the past, hand-ground, pure vegetable and mineral colors were used, thus keeping, until now, their brilliancy unimpaired. Today, chemical dyes are used which are machine-ground and are known to fade.

Richard Earlom introduced at the end of the eighteenth century a combination of stipple which reduced the actual labor, and, with the use of steel instead of copper in 1823, larger editions were supplied. Turner's "Liber Studiorum" series is an example of the mixed method. In his "English Landscape" series, David Lucas succeeded in harmonizing line and tone in one plate. At last in 1880 with the invention of steel-facing—electroplating—the mezzotint passed out of existence and, in its modified form, became commercialized.

The truly remarkable series, and more especially the portraits, executed in England at the end of the eighteenth century by the classical school of mezzotint engravers, has remained unparalleled.

Because these portraits of contemporary celebrities—noble ladies and great men—so clearly delineate the period, the collector should study the manners and customs then prevailing in the many memoirs and diaries—notably Greville's—thus obtaining a greater perception of the very high merit of these prints from various angles. Let him consider them, for example, from this historical standpoint and he will find them not only worthy the name of masterpieces, but replete with a wealth of association and characterization. This was a period of reaction against the austerity of George the third, epitomized by the future George the fourth—at that time Prince of Wales—to which much that was then in vogue can be traced,

namely, high living, excessive dress, the love of sport and the lavishness of fashionable taste that knew little control and was often left uncensored if but carried out in the grand manner. The *très grande dame*, who reigned supreme, enjoyed posing for her portrait not only in the rôle of Hypolita, but as a laundry-maid, conscious perhaps that the classic dress or the simple print gown showed off to advantage her full-blown beauty. These many details were conscientiously and graphically recorded in the highly finished portraits, whether sketched from life or after a painting.

Therefore is it any wonder that with so much atmosphere and genuine background—apart from their intrinsic value as artistic compositions—such mezzotints as these now to be offered under the hammer, have always remained of paramount importance? While in England eighteenth century mezzotints continue to grace the walls of noble country-seats, or form part of famous print collections, in America, in recent years, they have been sought with growing appreciation for this very purpose, as essentially befitting the stately Georgian mansions of today.

In this select and representative group, JOHN RAPHAEL SMITH (1752-1812), youngest son of "Smith of Derby" the landscape painter, heads the list of mezzotint engravers. Undoubtedly one of the most brilliant and versatile of this particular school, he rendered beautiful prints after Gainsborough, Reynolds and Romney, and won repute as a miniaturist. In 1784 he was appointed mezzotint engraver to the Prince of Wales. WILLIAM WARD (1766-1826), follows as a celebrated pupil of John Raphael Smith. It is interesting to note that Ward married George Morland's sister, and Morland, in turn, married Ward's sister. First appointed mezzotint engraver to the Duke of York, then, to the Prince of Wales, Ward was elected A.R.A. in 1814. He is famous for the rendition of flesh tints and has left more than one hundred prints of which forty are after Morland. JOHN YOUNG (1755-1825), was a fellow pupil of William Ward, and also named mezzotint engraver to the Prince of Wales. He was Keeper to the British Institution *circa* 1813, and Hon. Secretary to the Artists' Benevolent Fund.

In the following pages, Valentine Green, Joseph Grozier, John Jones, George Morland, Henry Dawes, William Dickinson, John Dixon, George Keating, Samuel William Reynolds and James Watson, are each represented by at least one fine engraving. The balance of the catalogue contains worthy examples from other schools.

SALE WEDNESDAY EVENING, JANUARY 18, AT 8:15

THOMAS G. APPLETON

Modern English mezzotint engraver.

APPLETON, T. G.

1. MARCHIONESS OF SALISBURY. *Mezzotint.*

15. — After the painting by Gainsborough. Signed Artist's Proof, on India paper, in perfect condition. Framed.

FRANCESCO BARTOLOZZI

Celebrated engraver, born in Florence, 1727; died in Lisbon, 1815.

BARTOLOZZI, FRANCESCO

2. GIRL WITH TAMBOURINE; GIRL WITH CASTANETS. *Stipples.*

50. — After the paintings by Kauffman. Good impressions, before the titles, published in 1783. Framed.
Together, 2 pieces.

CHARLES BIRD

Modern English mezzotint engraver.

BIRD, CHARLES

3. LA BELLA. *Mezzotint, printed in colors.*

After the painting by Titian. Proof, signed in pencil,—*Charles Bird.*

FINE IMPRESSION, in perfect condition. Ornamental antique gilt frame.

30.—

BIRD, CHARLES

4. LA BELLE FERRONNIÈRE. *Mezzotint, printed in colors.*

After the painting by Leonardo da Vinci. Proof, signed in pencil,—

Charles Bird. FINE IMPRESSION, in perfect condition. Ornamental antique gilt frame.

50.—

BIRD, CHARLES

5. PORTRAIT OF A LADY. *Mezzotint, printed in colors.*

After the painting by Ambrogio de Predis. Proof, signed in pencil.—

Charles Bird. FINE IMPRESSION, in perfect condition. Ornamental antique gilt frame.

50.—

BIRD, CHARLES

6. MADAME DE POMPADOUR. *Mezzotint, printed in colors.*

After the painting by Boucher. Proof, signed in pencil,—*Charles Bird.*

FINE IMPRESSION, in perfect condition. Ornamental antique gilt frame.

25.—

THOMAS CHEESMAN

Celebrated engraver, born in 1760; died in 1820.

CHEESMAN, THOMAS

7. GEORGE WASHINGTON. *Engraving.*

After the painting by Trumbull. Proof before the title. VERY FINE IMPRESSION, in perfect condition. Published in 1795. Framed.

400.—

GEORGE CLINT

English painter and engraver, born in 1770; died in 1854.

CLINT, GEORGE

8. THE RIGHT HONORABLE WILLIAM PITT. *Mezzotint.*

After the painting by Hoppner. FINE IMPRESSION, with inscription, in perfect condition. Published in 1806. Framed.

80.—

MRS M. CORMACK

Modern English mezzotint engraver.

CORMACK, M.

9. NELL GWYN. *Mezzotint.*

After the painting by Lely. Signed in pencil,—*M. Cormack.* FINE IMPRESSION, on India paper. Framed.

40.—

SAMUEL COUSINS

Celebrated English mezzotint engraver, born in 1801; died in 1887.

COUSINS, SAMUEL

10. BEATRICE CENCI. *Mezzotint.*

After the painting by Guido Reni. Signed Artist's Proof. Also the engravings,—Miss Bowles after Reynolds; The Indian Queen, by Smith, and a lithograph in colors, Old Malvern. Framed. Together, 4 pieces.

30.—

COUSINS, SAMUEL

11. THE LAWRENCE FAMILY. *Mezzotint.*

After the painting by Lawrence. FINE IMPRESSION, on India paper, in perfect condition. Framed.

55.—

COUSINS, SAMUEL

12. MISS CROCKER. *Mezzotint.*

After the painting by Lawrence. FINE IMPRESSION, with inscription.
(Slightly foxed.) Framed.

80.—

COUSINS, SAMUEL

13. PORTRAIT OF MICHAEL FARADAY. *Mezzotint.*

After the painting by Pickersgill. FINE IMPRESSION, with inscription.
(Slightly foxed.) Framed.

55.—

COUSINS, SAMUEL

14. PORTRAIT OF ROBERT STEPHANSON. *Mezzotint.*

Engraved by Samuel Cousins. FINE IMPRESSION, on India paper, in
perfect condition. Framed.

70.—

WILLIAM A. COX

Modern English mezzotint engraver.

COX, W. A.

15. MOTHER AND CHILD. *Mezzotint, printed in colors.*

After the painting by Hoppner. Signed in pencil,—W. A. Cox. FINE
IMPRESSION, in perfect condition. Antique gilt frame.

25.—

HENRY DAWE

English painter and mezzotint engraver, born in 1790; died in 1848.

DAWE, HENRY

16. LADY BERESFORD. *Mezzotint.*

Not listed by J. C. Smith. After the painting by G. Dawe. VERY FINE
PROOF, before the title (trimmed to engraved surface). Framed.
From the William Salt Collection.

500.—



LADY BERESFORD

[SEE NO. 16]

PHILIBERT LOUIS DEBUCOURT

Celebrated French engraver, born in 1755; died in 1832.

DEBUCOURT, P. L.

17. LE MENUET DE LA MARIÉE. *Aquatint, printed in colors.*

Peint et Gravé par P. L. DeBucourt Peintre Du Roi, 1786. BEAUTIFUL IMPRESSION, with the inscription, in fine condition.

750.—

WILLIAM DICKINSON

Celebrated English mezzotint engraver, born in 1746; died in 1823.

DICKINSON, WILLIAM

18. MRS. PELHAM, Feeding Chickens. *Mezzotint.*

J. C. Smith, No. 60. First State of two. After the painting by Reynolds. SUPERB PROOF, in perfect condition. Published in 1775. With large margins. Framed.

1050.—

[REPRODUCED ON OPPOSITE PAGE]

DICKINSON, WILLIAM

19. NAPOLEON BONAPARTE, PREMIER CONSUL. *Mezzotint.*

Engraved by Dickinson after the painting by Gros. BEAUTIFUL PROOF, before all letters, in good condition. Framed. Fine, rare and attractive portrait of Napoleon, as First Consul.

125.—



MRS. PELHAM, FEEDING CHICKENS

[SEE NO. 18]



JOHN DIXON

English mezzotint engraver, born in Ireland about 1740; died about 1780.

DIXON, JOHN

20. NELLY O'BRIEN. *Mezzotint.*

J. C. Smith, No. 26. First State of two. After the painting by Reynolds.
 VERY FINE PROOF, before the title, in perfect condition. Published in
 1774. Framed.

[REPRODUCED ABOVE]

4/50.—

GEORGE T. DOO

Modern English engraver.

DOO, G. T.

21. LADY SELINA MEADE. *Engraving.*

After the painting by Lawrence. FINE IMPRESSION, with the inscription.
Published in 1835. Ornamental gilt frame.

15—

S. ARLENT EDWARDS

Celebrated American mezzotint engraver and color printer.

EDWARDS, S. A.

22. SASKIA. *Mezzotint, printed in colors.*

After the painting by Rembrandt. Signed in pencil,—*S. Arlent Edwards.*
FINE IMPRESSION, in perfect condition. Ornamental antique gilt frame.

70—

EDWARD FISHER

Celebrated English mezzotint engraver, born in 1730; died in 1785.

FISHER, EDWARD

23. LADIES YORKE. *Mezzotint.*

J. C. Smith, No. 61. First State of two, before any letters. After the
painting by Reynolds. BEAUTIFUL IMPRESSION, in fine condition.
Framed.

275—

ROBERT GRAVES

English line engraver, born in 1793; died in 1873.

GRAVES, ROBERT

24. LORD NELSON. *Engraving.*

After the painting by Abbott. FINE IMPRESSION, on India paper, with
inscription. Framed.

35—

VALENTINE GREEN

Celebrated English mezzotint engraver, born in 1739; died in 1813.

GREEN, VALENTINE

25. THE BRITISH NAVAL VICTORS, -Richard Earl Howe; John, Earl of St. Vincent, K.B.; The Right Hon. Adam, Lord Viscount Duncan; Baron Nelson. *Mezzotint.*

175.— *J. C. Smith, No. 12.* After the paintings by Gainsborough; Cotes; Paye and Abbott. BEAUTIFUL IMPRESSION, in fine condition. Published in 1799. Framed.

GREEN, VALENTINE

26. MISS HARRISON. *Mezzotint.*

80.— *J. C. Smith, No. 63.* First State of two. After the painting by Kettle. BEAUTIFUL PROOF (has slight repair on lower margin). Framed. From the Halsey Collection

GREEN, VALENTINE

27. MISS HARRISON. *Mezzotint.*

30.— *J. C. Smith, No. 63.* Second State of two. After the painting by Kettle. Good impression, in good condition. Framed.

GREEN, VALENTINE

28. EMILY MARY, COUNTESS OF SALISBURY. *Mezzotint.*

1100.— *J. C. Smith, No. 116.* Second State of two. After the painting by Reynolds. FINE IMPRESSION, Published in 1781. (Margins trimmed to plate-mark and publication line cut off.) Framed.



EMILY MARY, COUNTESS OF SALISBURY
[SEE NO. 28]



GREEN, VALENTINE

29. WRIGHT FAMILY. *Mezzotint.*

J. C. Smith, No. 141. First State of two. After the painting by Wright.

FINE PROOF, before the inscription. Published in 1769. Framed.

[REPRODUCED ABOVE]

JEAN BAPTISTE GREUZE

Celebrated French painter.

GREUZE, J. B.

30. YOUNG LADY HOLDING FLOWERS; LADY POURING TEA; YOUNG LADY SEATED WITH LEFT HAND ON JUG. *Engravings, printed in colors.*

Beautiful set of three French eighteenth century color prints, engraved in the crayon manner, signed,—*L. Marin, invenit, 1775*, and with decorative borders printed in gilt and blue. FINE IMPRESSIONS, in excellent condition.

Together, 3 pieces, (set).



JOSEPH GROZER

English engraver in mezzotint, born about 1755; died about 1799.

GROZER, JOSEPH

31. THE PEASANT'S REPAST. *Mezzotint, printed in colors.*

Not listed in J. C. Smith. After the painting by Singleton. FINE IMPRESSION, with the inscription. London, Published August 25th, 1798.

[REPRODUCED ABOVE]

300.—



GROZER, JOSEPH

32. THE SUPPER ON RETURN FROM MARKET. *Mezzotint, printed in colors.*
Not listed in J. C. Smith. After the painting by Singleton. VERY FINE
 PROOF, with the inscription. London, Published April, 1798.
 Companion piece to preceding number.

[REPRODUCED ABOVE]

450.



GIOVANNA BACELLI

[SEE NO. 36]

GROZER, JOSEPH

33. THE HAPPY COTTAGERS. *Mezzotint.*

After the painting by Morland. FINE IMPRESSION, with the inscription.
Published in 1793. Framed.

150.—

WILL HENDERSON

Modern English mezzotint engraver of the school of Samuel Cousins.

HENDERSON, WILL

34. LADY SCOTT OF DANESFIELD. *Mezzotint.*

After the painting by Reynolds. Signed in pencil,—*Will Henderson.*
FINE IMPRESSION, on India paper. Framed.

80.—

NORMAN HIRST

Modern English mezzotint engraver of the school of Samuel Cousins.

HIRST, NORMAN

35. MISS CONSTABLE. *Mezzotint.*

After the painting by Romney. Signed in pencil,—*Norman Hirst.* FINE
IMPRESSION, in perfect condition. Framed.

50.—

JOHN JONES

Celebrated English mezzotint engraver, born in 1740; died in 1797.

JONES, JOHN

36. GIOVANNA BACCELLI. *Mezzotint.*

J. C. Smith, No. 3. After the painting by Gainsborough. BEAUTIFUL
IMPRESSION, of the Second State of three, in fine condition. Framed.
From the Burdett-Coutts Collection.

700.—

It is stated in *J. C. Smith's* and in *Horne's* work on the engravings after Gainsborough that the "First" State is before the name on the tambourine but although catalogues have been searched and collectors enquired of since 1895 no definite information on this point has been elicited. This state with the name is now generally accepted as the First State.

[REPRODUCED ON PRECEDING PAGE]



JONES, JOHN

37. MRS. JORDAN (in the Character of Hypolita). *Mezzotint.*

J. C. Smith, No. 41. Published State. After the painting by Hoppner.

VERY FINE IMPRESSION, in perfect condition. Published March 1st,

1791. Framed.

[REPRODUCED ABOVE]



GEORGE KEATING

Celebrated English engraver, who worked in London from 1784 to 1797.

KEATING, GEORGE

38. PLAYING SOLDIERS. *Mezzotint.*

After the painting by Morland. FINE IMPRESSION (has slight repair on upper margin). Published in 1788. Framed.

[REPRODUCED ABOVE]

250.—

FRED MILLAR

Celebrated American mezzotint engraver and color printer.

MILLAR, FRED

39. MRS. ROBINSON. *Mezzotint, printed in colors.*

After the painting by Gainsborough. Proof, signed in pencil,—*Fred Millar*. FINE IMPRESSION, in perfect condition. Ornamental gilt frame.

65—

MILLAR, FRED

40. CAVALIER. *Mezzotint, printed in colors.*

After the painting by Hals. Proof, signed in pencil,—*Fred Millar*. FINE IMPRESSION. Limited to 220 proofs. Antique gilt frame.

20—

MILLAR, FRED

41. MRS. ROBINSON. *Mezzotint, printed in colors.*

After the painting by Gainsborough. Proof, signed in pencil,—*Fred Millar*. FINE IMPRESSION, in perfect condition. Ornamental antique gilt frame.

275—

MILLAR, FRED

42. MRS. ROBINSON. *Mezzotint, printed in colors.*

After the painting by Romney. Proof, signed in pencil,—*Fred Millar*. FINE IMPRESSION, in perfect condition. Ornamental gilt frame.

45—

MILLAR, FRED

43. MRS. SARAH SIDDONS. *Mezzotint, printed in colors.*

After the painting by Gainsborough. Proof, signed in pencil,—*Fred Millar*. FINE IMPRESSION, in perfect condition. Ornamental antique gilt frame.

45—



GEORGE MORLAND

Celebrated English painter, born in 1763; died in 1804.

MORLAND, GEORGE

44. THE SQUIRE'S DOOR. *Stipple, printed in colors.*

Engraved by Levilly after the painting by Morland. FINE IMPRESSION,
with the inscription.

[REPRODUCED ABOVE]

400.—



THE FARMER'S DOOR

MORLAND, GEORGE

45. THE FARMER'S DOOR. *Stipple, printed in colors.*

Engraved by Levilly, after the painting by Morland. FINE IMPRESSION,
with the inscription.

275.—

[REPRODUCED ABOVE]

SAMUEL WILLIAM REYNOLDS

Celebrated English mezzotint engraver, born in 1773; died in 1835.

REYNOLDS, S. W.

46. DUCHESS OF BEDFORD. *Mezzotint.*

2500. — After the painting by Hoppner. VERY FINE PROOF, with inscription (plate-marks slightly cracked). Published by S. W. Reynolds, London 1803. Framed.

[REPRODUCED ON OPPOSITE PAGE]

WILLIAM SAY

Celebrated English mezzotint engraver, born in 1768; died in 1834.

SAY, WILLIAM

47. MISS MELLON, In the character of Mrs. Page. *Mezzotint.*

190. — After the painting by J. J. Masquerier. VERY GOOD IMPRESSION, published in 1804. (Slightly repaired.) Framed.
From the William Salt Collection.

JOHN RAPHAEL SMITH

Celebrated English painter and mezzotint engraver, born in 1752; died in 1812.

SMITH, J. R.

48. MASTER JOHN CREWE, as Henry VIII. *Mezzotint.*

130. — J. C. Smith, No. 47. Third State of four. After the painting by Reynolds. FINE IMPRESSION, published in 1776. Framed.



DUCHESS OF BEDFORD

[SEE NO. 46]

152



SMITH, J. R.

49. THE FORTUNE TELLER. *Mezzotint, printed in colors.*

J. C. Smith, No. 186. After the painting by Peters. VERY FINE IMPRESSION, with the inscription. Published in May, 1786.

[REPRODUCED ABOVE]

800.—



THE GAMESTERS.

WARD, WILLIAM

50. THE GAMESTERS. *Mezzotint, printed in colors.*

J. C. Smith, No. 07. After the painting by Peters. FINE IMPRESSION,
with the inscription. Published in May, 1786.

Said to be the portrait of the Prince of Wales (George IV).

Companion piece to preceding number.

[REPRODUCED ABOVE]

800. —

SMITH, J. R.

51. A VISIT TO THE GRANDMOTHER. *Mezzotint, printed in colors.*
J. C. Smith, No. 185. After the painting by Northcote. VERY GOOD
PROOF, with the inscription. Published in May, 1785.

325.—

WARD, WILLIAM

52. VISIT TO THE GRANDFATHER. *Mezzotint, printed in colors.*
J. C. Smith, No. 101. After the painting by J. R. Smith. VERY GOOD
PROOF, with the inscription. Published in January, 1788.
Companion piece to preceding number.

275.—

SMITH, J. R.

53. THEOPHILA PALMER. *Mezzotint.*
J. C. Smith, No. 128. Second State of three. After the painting by
Reynolds. VERY GOOD IMPRESSION (trimmed to engraved surface).
Framed.

100.—

SMITH, J. R.

54. ARABELLA HUNT. *Mezzotint.*
J. C. Smith, No. 137. First State of two. After the painting by Kneller.
FINE IMPRESSION, with inscription, and in perfect condition. Pub-
lished in 1706. Framed.

85.—

SMITH, J. R.

55. LT. COL. TARLETON. *Mezzotint.*
J. C. Smith, No. 161. Second State of three. After the painting by Rey-
nolds. VERY FINE PROOF, in perfect condition. Published in 1782.
Framed.

1800.—

[REPRODUCED ON OPPOSITE PAGE]



LT. COL. TARLETON
[SEE NO. 55]



SMITH, J. R.

56. "GEORGE, PRINCE OF WALES." *Mezzotint.*

J. C. Smith, No. 168. Only State. After the painting by Gainsborough.

BEAUTIFUL IMPRESSION, in fine condition. Published in 1792. Framed.

625.-

[REPRODUCED ABOVE]

SMITH, J. R.

57. LES DIEUX AMIS. *Mezzotint, slightly colored.*

Engraved by Smith after his own design. FINE IMPRESSION, with inscription. Published in 1778. Framed.

60.—

JOSEPH STRUTT

Celebrated English stipple engraver, born in 1749; died in 1802.

STRUTT, JOSEPH

58. THE DEPARTURE; THE RETURN. *Stipples.*

After the paintings by T. Stothard. VERY FINE PROOFS, before titles but with the names of painter and engraver.

Together, 2 pieces (a pair).

130.—

RICHARD SMYTHE

Modern English mezzotint engraver and color printer.

SMYTHE, RICHARD

59. COUNTESS OF DUSART. *Mezzotint.*

After the painting by Lawrence. Signed Artist's Proof. FINE IMPRESSION, on India paper (slightly foxed). Framed.

20.—

CHARLES TURNER

Celebrated English mezzotint engraver, born in 1773; died in 1857.

TURNER, CHARLES

60. MRS. STRATTON. *Mezzotint.*

After the painting by Lawrence. Good impression, in good condition. Framed.

30.—

WILLIAM WARD

Celebrated English mezzotint engraver, born in 1766; died in 1826.

WARD, WILLIAM

61. MRS. BENWELL. *Mezzotint.*

J. C. Smith, No. 7. Only State. After the painting by Hoppner. FINE IMPRESSION, published in 1783. Framed.

100.—



WARD, WILLIAM

62. THE WIDOW'S TALE. *Messotint.*

J. C. Smith, No. 102. Only State. After the painting by J. R. Smith.

Good impression (trimmed to plate-mark). Framed.

160.—

[REPRODUCED ABOVE]



WARD, WILLIAM

63. THE DISASTER. *Mezzotint.*

J. C. Smith, No. 104. Only State. After the painting, by Wheatley.
FINE IMPRESSION (plate-marks slightly repaired). Published in 1789.
Framed.

200.—

[REPRODUCED ABOVE]



WARD, WILLIAM

64. THE TURNPIKE GATE. *Mezzotint.*

Not listed in J. C. Smith. After the painting by Morland. SUPERB PROOF, in perfect condition. Published June 4th, 1806. Framed.

550.—

[REPRODUCED ABOVE]

WARD, WILLIAM

65. JUVENILE NAVIGATORS. *Mezzotint.*

Not listed in J. C. Smith. After the painting by Morland. FINE PROOF, with inscription in good condition. Published in 1789. Framed.

90.—



MRS. ABINGTON

[SEE NO. 66]

JAMES WATSON

Celebrated English mezzotint engraver, born in 1740; died in 1790.

WATSON, JAMES

66. MRS. ABINGTON. *Mezzotint.*

J. C. Smith, No. 1. After the painting by Reynolds. VERY FINE PROOF
BEFORE LETTERS, in fine condition. Published in 1769. Framed.

[REPRODUCED ON PRECEDING PAGE]

WATSON, JAMES

67. MARY, DUCHESS OF ORMOND. *Mezzotint.*

After the painting by Kneller. FINE IMPRESSION, with inscription.
(Corners repaired.) Framed.

THOMAS WATSON

Celebrated English mezzotint engraver, born in 1743; died in 1781.

WATSON, THOMAS

68. FRANCES, COUNTESS OF JERSEY. *Mezzotint.*

J. C. Smith, No. 20. After the painting by Gardner. VERY FINE PROOF,
before title. Published in 1774. Framed.

JOHN YOUNG

Celebrated English mezzotint engraver, born in 1755; died in 1825.

YOUNG, JOHN

69. MRS. ORBY HUNTER. *Mezzotint.*

J. C. Smith, No. 41. First State of two. After the painting by Hoppner.
VERY FINE PROOF, in perfect condition. Published in 1800. Framed.

[REPRODUCED ON OPPOSITE PAGE]



MRS. ORBY HUNTER

[SEE NO. 69]

YOUNG, JOHN

70. LADY ANNE LAMBTON AND CHILDREN. *Mezzotint.*

J. C. Smith, No. 46. First State of three, After the painting by Hoppner.

BEAUTIFUL IMPRESSION, in fine condition. Published in 1799. Framed.

[SEE FRONTISPIECE]

YOUNG, JOHN

71. THE SHOW. *Mezzotint.*

J. C. Smith, No. 76. First State of two. After the painting by Hoppner.

BEAUTIFUL IMPRESSION, in fine condition. Published in 1797. Framed.

[REPRODUCED ON OPPOSITE PAGE]

OLIVER CROMWELL

OLIVER CROMWELL

72. PORTRAIT OF OLIVER CROMWELL. *Mezzotint.*

After the painting by Lely. FINE IMPRESSION, with inscription. Gilt frame.

ALFRED BRUNET-DEBAINES

Modern French reproductive etcher.

BRUNET-DEBAINES, ALFRED

73. FORDING THE STREAM. *Etching.*

After the painting by Constable. Signed Artist's Proof, printed on Japan paper, FINE IMPRESSION, in perfect condition. Framed.



THE SHOW
[SEE NO. 71]

P. F. COURTOIS

Modern French engraver.

COURTOIS, P. F.

74. LA PROMENADE DES REMPARTS DE PARIS. *Engraving.*

After the design by St. Aubin. Very good proof, with the inscription.

50.-

COURTOIS, P. F.

75. TABLEAU DES PORTRAITS A LA MODE. *Engraving.*

After the design by St. Aubin. Very good proof, with the inscription.

40.-

JACOB GILLBERG

A Swedish engraver, born in 1724; died in 1793.

GILLBERG, JACOB

76. THE DUCK POND. *Engraving.*

Engraved, in the crayon manner, by Gillberg after the design by Boucher. FINE IMPRESSION, printed in sepia. Proof with full inscription and in perfect condition. *Extremely rare.*

400.-

AXEL HERMAN HAIG

Celebrated Swedish architectural etcher, born in 1835; died in 1921.

HAIG, A. H.

77. GUENT. *Etching.*

Etched in 1907. Signed in pencil,—*Axel H. Haig.* FINE IMPRESSION, in perfect condition. Gilt frame.

35.-

ARMAND MATHEY

French reproductive etcher.

MATHEY, ARMAND

78. CHARLES I. *Etching.*

After the painting by Van Dyke. Signed Artist's Proof. FINE IMPRESSION, in perfect condition. Ornamental gilt frame.

40.

CHARLES WALTNER

French reproductive etcher.

WALTNER, CHARLES

79. MASTER LAMBTON. *Etching.*

After the painting by Lawrence. Signed remarque proof, on parchment. Framed.

60.

AMERICAN ART ASSOCIATION, INC., MANAGERS

DEPARTMENT OF BOOKS, PRINTS & AUTOGRAPHS

APPRAISALS

FOR UNITED STATES AND STATE TAX
INSURANCE AND OTHER PURPOSES
CATALOGUES OF PRIVATE COLLECTIONS



*A*PPRAISALS. The American Art Association, Inc., will furnish appraisements, made by experts under its direct supervision, of art and literary property, jewelry and all personal effects, in the settlement of estates, for inheritance tax, insurance and other purposes.

CATALOGUES. The Association is prepared to supplement this appraisal work by making catalogues of private libraries, of the contents of homes or of entire estates, such catalogues to be modeled after the fine and intelligently produced Sales catalogues of the Association.

Upon request the Association will furnish the names of many Trust and Insurance Companies, Executors, Administrators, Trustees, Attorneys and private individuals for whom the Association has made appraisements which not only have been entirely satisfactory to them, but have been accepted by the United States Estate Tax Bureau, the State Tax Commission and others in interest.

The AMERICAN ART ASSOCIATION, INC.

MADISON AVENUE 56TH TO 57TH STREET

NEW YORK CITY

Telephone: PLAZA 1270



The AMERICAN ART ASSOCIATION, INC.

DESIGNS ITS CATALOGUES AND DIRECTS

ALL DETAILS OF ILLUSTRATIONS

TEXT AND TYPOGRAPHY

THE METROPOLITAN
MUSEUM OF ART

Thomas J. Watson Library

